

give to the Britannia-bridge or the Palace of Industry some esthetic expression, which should redeem them from simple materialism. It would be very different if architects acknowledged in all humility that they do not now possess the talent to refine, or to originate and recombine in an original manner, as did the professors of the various architectural schools: this would be very different from sneering at the intractability of the material, or of the constructive form, and to condemn them as anti-esthetical, merely because they do not readily adapt themselves to any acknowledged or conventional form of beauty: I believe that the present zealous adherence to existing styles springs either from a blind and implicit reverence for authority, or from a desire to avoid study and labour, but still more to earn the pecuniary results of practice with the least labour possible; and therefore men set up as their standard of excellence the work of men; and the more nearly their productions approach to *fac similes*, and may be mistaken for genuine remains of the old masters, the more nearly do they fancy they attain to perfection. But in thus removing architecture from the arts of necessity to the rank of fine or imitative arts only, we are as much in error as those who reverse this process, and reduce architecture to mere building surveying: it is by uniting the two classes of art that it most faithfully discharges its proper functions, knitting together the material and the ideal, and rising from an imitative to a creative art; and human intelligence "doth then show likest God's."

The truth of these remarks will perhaps be admitted; "but keep," it will be said, "at all events, keep to the simplicity of nature." Now, what is meant by the *simplicity of nature*? Surely not the absence of parts, for in that case is the egg more beautiful than the bird—the caterpillar than the butterfly—the seed than the fruit or flower? I apprehend that nature most generally shows her simplicity in giving to every part, however numerous, its own proper function: she has no super-numerary parts, or when she has we see no beauty in them. Although we may be unable to trace the utility of every object we admire, I think it will be found that we assume that it has a purpose, though beyond our ken: let it be positively known that the object is an excrescence, perfectly useless, nay, impeding the proper action of the useful, and our pleasure is greatly alloyed, if not altogether dissipated. Nobody admires two thumbs upon one hand, nor any similar excrescence; and if any limb be paralysed we are uneasy at the uselessness of the appendage. But let it be apparent at first sight or upon examination that every part has its legitimate use, and we then acknowledge that Nature is indeed simple in her beauty, however multitudinous those parts may be.

So in architecture: the Doric column has more parts than the simple post, but no one thinks it less beautiful: the Ionic is again more complex than the Doric, the Corinthian than either; but I do not remember to have heard the increase of parts alleged to be detrimental to their beauty. The Italian façade is more varied than the Grecian portico, but is it on that account less beautiful? Trace the various developments of northern architecture through its several stages, and I think it will be found that the increase of parts, consequent upon improvements and refinements in construction, add to, rather than detract from, the beauty of each style. Provided the change be not a mere matter of whim, but dictated by the wish to secure some adequate practical advantage, we have no reluctance to admit its beauty. Now the engineers, in their tubular bridges, their railway sheds, and other gigantic utilitarian works, have very successfully simplified the essentials of construction: why should not the architect now step in, and refine this material excellence into esthetic beauty? I think if they neglect to do this, if they will persist in being too fine for their work, and about themselves out from the sympathies of men in general, they will find that "their occupation's gone;" that men of practical com-

mon sense will prefer utilitarian convenience without beauty, to beauty, however theoretically excellent, which has no practical goodness to recommend it.

But I believe there is a brighter prospect before us. No nation enjoyed success for any lengthened period without growing in refinement, and acquiring a love for art, and promoting its advancement; but any improvement which results from such a very material cause alone, will not be very elevated or lasting. No one, however, can be unobservant of the fact, that the dormant spiritualism of the age is fermenting for expression in a higher form: there is much gnoring and coming, much passing to and fro; some seeking, in the exploded forms of early superstition, some in the refined speculations of ultra-rationalism, for that religious expression which society has long wanted, and now seeks to regain. That we may interpret the clouds that gloom the aspect of the day into shadows of a coming change, I think, all will admit; and that such a change will terminate in a more earnest spirit of religious devotion seems to be generally anticipated. Accompanying this change must be an improvement in artistic and poetic expression; for poetry and art in their highest development are inseparably united with that of religion. And as a strong enthusiasm for the pure and right wins at no deviations from the true and simple, tramples on mere conventional excellence as a thing of seeming and of outside show, the architects of such a people, partaking of this lofty feeling, will rise superior to the use of merely formal beauty, borrowed from nations of very different circumstance and civilization, and will construct a style, beautiful and appropriate, in which to express the spirit of the age they are born to; so that their works, like those of others now so blindly adored, shall proclaim themselves the earnest deeds of earnest men. Our forefathers did so before us, and why should not we?

JOSEPH BOULT.

COMPETITION DESIGNS FOR KING'S COLLEGE HOSPITAL, LONDON.

THE committee for re-building King's College Hospital, when they had determined on obtaining plans in competition, took the advice of Professor Hosking, the architect attached to the college, and agreed to name a limited number of architects, and pay a certain honorarium to each of them.

From the instructions and conditions issued to the competing architects we make the following extracts:—

"The cost of the building, exclusive of earth-work and foundations, and not including the chapel, must not exceed 25,000*l*.

All the plans, sections, and elevations must be drawn on double-elephant drawing-paper, at a scale of 1.8th of an inch to a foot. Elevations, or other drawings exhibiting external parts of the building, may be in outline, without tint or shade; but if any such drawings are tinted, and shaded, it must be with sepia or Indian-ink—not with colour. Plans and sections must be tinted with colour, or with sepia. The plans must not be blacked in.

All the enclosing walls of the building to be of stock brickwork, faced in the parts exposed to view—as in the external elevations—with facing bricks, the colour and description of which are open to suggestion; but any facing bricks proposed must be of durable quality, and of a size to coarse and bond with stocks. Stone may be employed with discretion in, and in connection with, the structure of the walls, for structural and for decorative purposes—that is to say, as quoins, string-courses, blocking-courses, sills, plinths, bases, cornices, columns, pilasters, entablatures, external door and window dressings, &c. All stone applied externally must be either Portland stone or granite; and all stone applied internally for the above stated purposes must be Caen stone, or other stone of like character and quality. The outer steps and landings, and the internal stairs and landings throughout all the public parts of the hospital must be of Portland stone, Craigleith stone, granite, or other stone of appropriate character and fitting quality, York stone being permissible only in the basement story, and as *string-courses and cornices* in the walls in aid of the internal constructions.

All the wards and other principal apartments must be separated from one another, and from the halls, corridors, and staircases, by brick walls as

partitions; and there must be no merely lathed and plastered, or other bellow partitions in any part of the building.

The floors of all the halls and corridors throughout must be absolutely fire-proof, and the floors of the wards and of the building generally must be so composed as to be unsusceptible of fire to the greatest extent attainable in floors of which the structure may be timber, and the flooring-boards upon joists. Cast-iron girders may not be employed in the structure of the floors, unless they be so disposed as to regard the bearing, or so checked by the use of wrought-iron tie-bars, or otherwise, as to remove the uncertainty which attaches itself to naked iron castings of the length and form required for girders.

Appropriate plastering will be required to the walls and ceilings of all the apartments; and the plastering to the walls of the wards at the least should be of a kind that will bear washing without injury, and without absorbing moisture.

Each design must be accompanied by an estimate, in the form of priced-out bills of quantities of all the works proper to the building, or buildings, except as to the chapel, the estimate for which is to be given separately; and except as to the earth-work, and any artificial foundations below the level of the footings as to any of the buildings. * * *

The bills of quantities must moreover be sufficiently precise, and must contain enough of description to develop the intention of the architect without a specification; but they need not include the minor details required in an estimate when a tender is to be made; the main object of the special requirements of the condition being to obtain the means of fairly comparing one design with another, as regards the relative costliness and economy of each in execution, and the efficiency of the provisions in each.

Prices to be calculated at 15 per cent. below Lutton's last published prices.

Each design, and every drawing and other document connected with the design must be distinguished by some letter, word, or motto, having no relation to, and being in no wise indicative of, the name, or of any characteristic of its author; and the ordinary handwriting of the author must not appear in or upon any drawing or other document submitted or sent with his design, except as to the sealed inclosure of his name.

Upon receipt of the designs they will be submitted to investigation on the part of the committee by an architect, who cannot under any circumstances become the architect of the building. The investigation will have especial regard to the conformity of each design with the foregoing instructions and conditions, and to the fulfilment of the requirements communicated herewith; for by these the merits of the designs will be eventually determined. The investigation will have regard also to the propriety and sufficiency, or otherwise, of the constructions proposed and indicated, as well as to the absence of proper indications in that respect.

After investigation, the drawings to be exhibited for one week. Immediately after, the sub-committee to select the design which shall appear to them best to fulfil the intentions of the committee as set forth in the statement of requirements.

And if such selected design be approved by the building committee, it will be adopted, and the author of the design will be appointed architect to the hospital on the usual terms of 5 per cent. commission on the estimated cost of the building. The architect so appointed will, however, be expected to revise and amend his design as to any matter which the building committee may desire to be otherwise than he had contemplated, without charge in addition to his commission upon the estimated works. It is to be distinctly understood, nevertheless, that the committee do not engage to adopt any of the designs if no one of them should be, in their judgment, fully adapted to their purpose; and that the adoption of any design, and the consequent appointment of its author to be architect to the building, will be void, if it be found or appear at any time subsequently that the works required in the fulfilment of such design, have been as to any of the more important items under-estimated.

An honorarium of 80*l*. will be paid to each competitor, upon condition as to each, however, that the drawings and explanatory documents of his design remain the property of the committee, to be employed or applied as they may think proper. Any competitor will be at liberty, however, to decline this condition, upon the understanding that by doing so he relinquishes his claim to the honorarium. If the selected design be approved, as the author will be thereupon appointed architect to the hospital, and (so important defect appearing in his estimate) employed to carry his design, or some modification of it, into execution, the amount of the honorarium in his case will be charged in abatement of his commission upon the building."